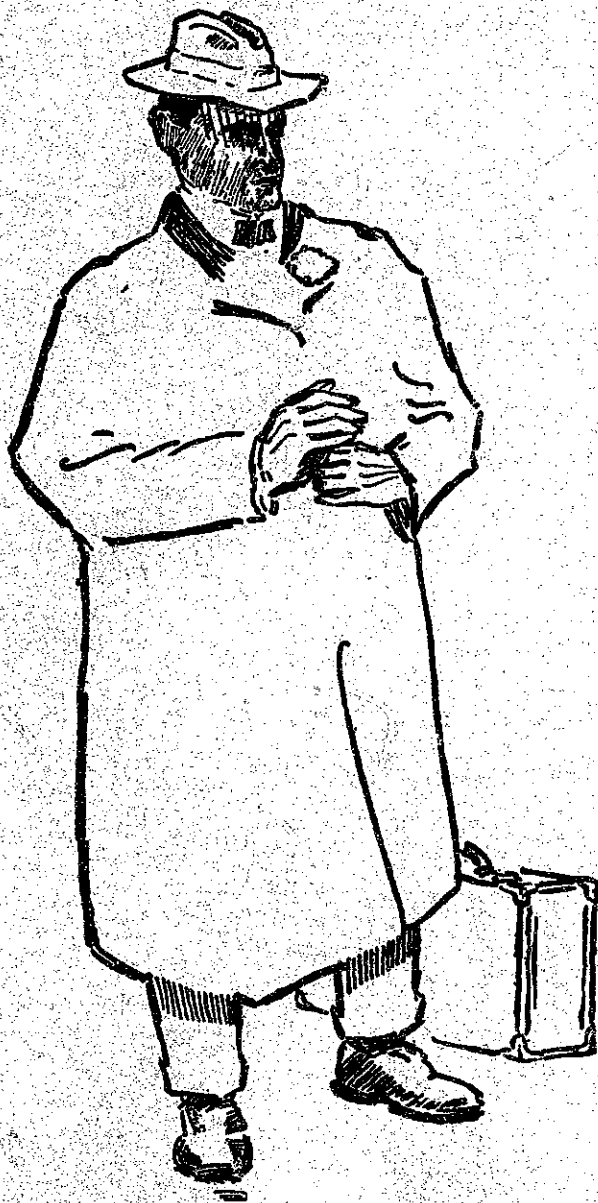


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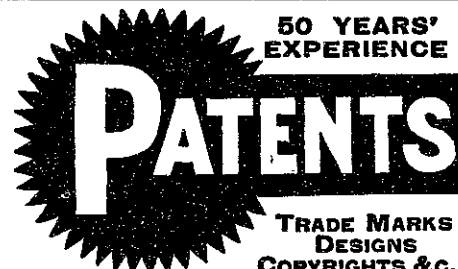
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THE TECH

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BOSTON, DECEMBER 20, 1900.

NO. 12.

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For the benefit of students *THE TECH* will be pleased to answer all questions and obtain all possible information pertaining to any department of the College.

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"Ye Christmas comes butte once a yeare."
Whiche facts you maie have bearde, sir,
Soe packe youre trappes and without feare
Go helpe to eat the bird, sir.
Eache editor is butte a wrecke
And everie thought would burie,
Butte says to alle who reade ye Tech
"Maie your Christmas be most merrie."

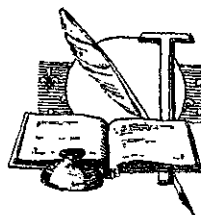


THE personnel of the TECH Board has been changed somewhat since the last issue. Mr. E. B. MacNaughton, 1902, has been elected to the Art Editorship, and the office of Secretary is now filled by I. R. Adams. As yet the Freshman class has no

representative, and there is room for, and need of, more Sophomores.



WE are very much pleased to note the renewed interest and energy which has this fall been displayed by the members of the Mining Engineering Society. When this society was first started some four or five years ago, it had the promise of marked success in the purpose for which it was intended. Its meetings were frequent, well attended, and interesting. For the last year or two however, for some unknown reason, interest seemed to lag, and but little development was shown. As previously stated, this year a radical change seems to have taken place. Meetings have been, and for the rest of the college year will be held every three weeks. It is the intention to have a lecture given at each meeting. These lectures are to be given by members of the Society and others also. We congratulate the members of the Society on its present policy and predict that the results will be most gratifying to those concerned.



THE Christmas recess, whether it be longer or as in previous years, comes most opportunely as a welcome break in the steady routine of work. Let us all make the most of it and return refreshed for our preparation for the midyear examinations.

Tech Hospital Bed.

It is with sincere pleasure that President Pritchett has to announce to the students the recent action of the Massachusetts General Hospital, as shown in the letter below, in the establishment of a free bed for the use of students of the Institute, in recognition of the valuable services the Institute of Technology has been able to render the hospital. It is his earnest desire that any student having occasion to make use of such a privilege will avail himself thereof without hesitation.

BOSTON, 2 Kilby Street, November 16, 1900.

DR. HENRY S. PRITCHETT,

PRESIDENT:—

DEAR SIR:—At a meeting of the Trustees of the Massachusetts General Hospital held this day, the following preamble and vote were unanimously adopted.

"In consideration of the very valuable services rendered to the Massachusetts General Hospital by the Chemical Department of the Massachusetts Institute of Technology—Voted—That the Corporation of the Massachusetts Institute of Technology be, and they hereby are authorized to nominate a student patient to a free bed at the General Hospital at any time during the ensuing five years."

I am very respectfully yours,

(Signed) THOMAS B. HALL,
Sec. Mass. Gen. Hospital.

Biological Journal Club.

The Biological Journal Club held a meeting on December 18th, at which Dr. Bigelow read a paper "On Consanguinity and its Influence and Susceptibility to Disease;" Miss Dike on, "Drug Inspection in Massachusetts in 1899," and Mr. Winslow, on "Color Bacilli in Drinking Water and Their Sanitary Significance."

A meeting of the Class of 1901 will be held in Room 11, Rogers Building, Wednesday, January 2, 1901, at one o'clock, to hear the report of the committee on the choice of Class Photographer, and also for the election of the Senior Portfolio Committee. All members are earnestly requested to be present.

On New Year's Eve, the Senior Class is requested to assemble on Rogers Steps at

half past eleven. It is suggested that as many as are able attend the evening performance at Music Hall.

Let no one miss this opportunity of welcoming in the New Century as well as the New Year.

Junior Architects.

1902 Course IV., has organized with the following constitution which explains itself.

Specifications of the Doric Order of Architects:

1. Foundation Plan. The name of this association shall be the "Doric Order of Architects."

2. *Rez de Chaussée*. The object of this order shall be to further the interests and increase the fellowship of the students of M. I. T. 1902, Course IV.

3. Second Story Plan. All students of Course IV., '02, regular or special, shall be eligible to membership and may become members by signing this specification.

4. Front Elevation. The officers of said order shall consist of a committee of three to be called the "Entablature," the chairman to be called the "Corona," and the other two members "Mutules." (Duties those usually assigned to such positions.)

5. Third Story Plan. A quorum shall consist of twelve members.

6. Working Drawing. Meetings shall be held at the will of the Entablature.

7. Roof Plan. A two-thirds vote of active members shall be necessary to amend these specifications.

8. Scale and Reference Table. Each member shall be called a "Dentil." Each honorary member shall be called an "Accidentil." Each committee of three appointed by the Entablature shall be called a "Triglyph."

At a meeting held last Monday afternoon, I. R. Adams was elected Corona, and J. C. Fruit and H. H. Saylor the Mutules.

L' Ecole des Beaux Arts.

BY PROFESSOR DESIRE DESPRADELLE.

In ascending the quay Malaquais and entering the rue Bonaparte, formerly the rue Petits Augustins, the first large door at the right gives access to *l'Ecole des Beaux Arts*. Its entrance court filled with specimens of the great periods of art is a veritable open-air museum. At the right, an important architectural fragment, harmonious of line, composed of orders superposed, is one of the finest examples of the classic French Renaissance. It is from the *Chateau d'Anet* erected by Henry II for Diane de Poitiers. This work with the old Louvre of Pierre Lescot and the fountain *des Innocents* in Paris marked the culminating point of the French Renaissance. Facing this Court is the portal of the *Chateau of Gaillon* erected by command of Cardinal d'Amboises, 1505, near the epoch when Michael Angelo decorated the Sistene Chapel. At the left is a fresco after Raphael.

These three objects surrounding many others of less importance, impress the visitor on his arrival. They are in a sense, the insignia of the house, the temple of art. Within and without the walls are decorated without pretention with the vestiges of centuries past. This is everywhere so apparent that the inscription upon the façade of the library beyond the *Porche de Gaillon* "*Ecole Nationale des Beaux Arts*" seems almost superfluous, a modern imbecility made for cheap tourists' agencies.

From this court, or sort of grand open vestibule the ancient chapel of the Abbey des Petits Augustins is entered. Passing under the portico d'Anet pervaded by the spirits of Philibert Delorme and Jean Goujon under which have passed Francis I., Henri II., Catherine de Medici and Diane de Poitiers, and glancing hurriedly to the right and the left over numerous plasters of the Italian Renaissance, the great work of Michael Angelo copied by Sigalon reduced one-third, is seen. The history of this canvas is sufficiently curious to merit repetition.

Mr. Thiers, the celebrated statesman, then minister, believed himself inspired by a brilliant idea which however incited the ire of an artist once unknown, but whose fame has since been blazoned upon the house-tops, the painter Delacroix. This was the proposition that Delacroix should make a copy of the Last Judgment. "Monsieur le Ministre," he exclaimed, "Since we last met, I have become a master. I am copied, but I do not copy others." Even the most

eminent statesmen sometimes make mistakes. No one indeed, has the right to exact ten years of the life of a productive painter in the sterile copy of another's work.

On general principles artists of strong temperments are bad copyists. Sigalon, on the contrary, of a docile talent seemed expressly created to reproduce Michael Angelo, as is testified by this remarkable work.

Michael Angelo is represented not only by his "Last Judgment." His "Moses," the "Tomb of the Medicés" and the "Descent from the Cross," are in a room adjacent. Nor is this all. In the exposition hall called the *Salle Malpomène* from the great White Lady holding the mask of Tragedy, at its entrance are other fine copies from the vault of the Sistene Chapel. "The Sybils and the Prophets" as well as the important decorative work of Raphael should also be given at *l'Ecole* if it is indeed the temple of art. Should not Italian painting, the daughter of Greek art and the mother of the art of France be represented by the two greatest names which have marked its highest development?

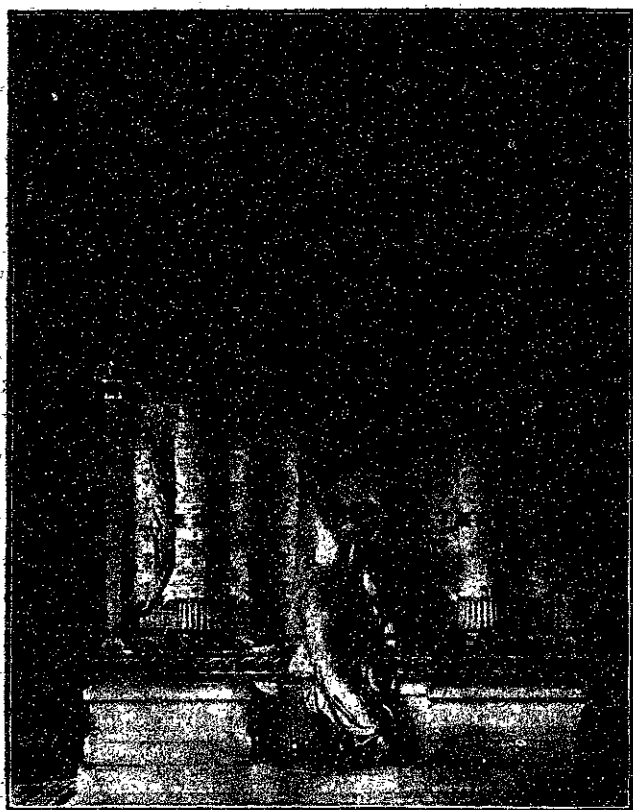
Returning to the Court and entering the door beside the chapel by three steps, Ingres seems to confide to the student that "design is the integrity of art." Beyond is a little ivy-encircled court, bordered by arcades and green with shrubbery. Near a mulberry tree a fountain murmurs, while facing is the Galatea of Raphael transferred in indestructible colors upon stone. Surrounding three sides the pillars of the arcades ascend to the flat roof, brodered with ornaments and small heads, reminiscent of a loggia of the Renaissance decorated after the souvenirs of Pompeii.

At the extremity of a portico, is the monument to Henri Regnault, and the young artists killed during the Franco-German war. This marvellous little jewel conceived by Coquart and Pascal exhales all the freshness, grace, delicacy and charm of youth. On the walls the horses and cavaliers of Phidias careen at mid-height at the back of the portico, while just beyond is that masterpiece of masterpieces, that sublime triumph of form, the frieze of the Parthenon.

The epoch to which the works of Phidias belong, marks the culminating point in Greek art, as the rivalry between Raphael and Michael Angelo marks a similar point in the art of Italy.

Leaving this court so full of reminiscences of the past, we find facing the Galatea, a wide stairway surmounted by Ionic columns near which two nude Greek phebes of purest marble, seem almost endowed with life, in the softened light, resembling that of an atrium of other days. In this calm refuge, surrounded by simple forms and harmonious colors, it is sweet to pass an hour, remote from the noises of the street, and the agitation of this work-a-day world.

Beyond is the great exhibition hall for the Competitions of the School,—architecture, painting,



sculpture and engraving. The *Salle Melpomène* (Hall of Melpomanae), above-mentioned. Ah, if the walls could but speak, what marvels would they relate! for although decked with beautiful copies borrowed chiefly from the Italian school, a reproduction of a portion of the fresco of the Sistine Chapel embellishing the ceiling, they would speak to us of our princes of art who have awarded the grand prizes of the Academy since the foundation of the school. Of the authoritative and passionate Meissonier. Of Garnier with the curious profile, magnetizing his colleagues with the eloquence of his powerful criti-

cism. Of the charming and spiritual Coquart. Of the Duc d'Aumale, Micaenus and *grand seigneur*, more amateur than artist, with an affable and smiling dignity in the midst of the general hubbub. Of the gentle and calm Daumet, and of Gounod, he for example, who, when the judgment of the *grand prix* in architecture was to be decided, delivered a short discourse upon his hobby, the similitude between music and architecture. There is indeed, a marked resemblance between the two arts. If we analyze a beautiful symphony by Beethoven, for example, we find the same general laws of composition that exist in architecture.

On one side of the Hall of Melpomanae is the hall of the *grands prix* in painting and sculpture, since the foundation of the school to the present time; those of architecture are in a separate room over the library. Especially to be remarked, are the first works of David, of Ingres, of Prudhow, of Garnier, Coquart, Bonnat, and Chapu, and it is a rare chance if certain qualities are not discovered, which have displeased the originator the entire course of his life, although it sometimes happens his last work does not fulfil the promise of the first.

Leaving the Hall of Melpomanae, regaining the Court of Entrance and passing near the Porch of Gaillon is a second court preceding the library and the studies, in which is a considerable number of casts.

Before entering this portion of *l'Ecole*, mention should be made of its architect Duban, his successor Coquart having only completed and made certain additions to the original, Duban was one of the triumvirate, Labrousse, Duban and Duc, through whose instrumentality peace was made after the memorable struggle between the classic and romantic schools by fusion, and indicating the doctrines of modern art, which, while deriving its inspiration from the antique and following its great traditions, is sensible of all the logic and rationalism of the romantic school.

Of the three, Duban perhaps better understood the antique. Is not this quality indicated in *l'Ecole des Beaux Arts*? Although attaining lesser heights in his art than Coquart, he possessed nevertheless great delicacy and assured taste, and invested all parts of the work with inexpressible charm. The library notably is an example which in its simple beauty com-

pare favorably with the finest pages of the past.

The fine glass court, so admirably suited for study and guarded to the right and the left by the Columns of Parthenon and those of the temple Jupiter Stator is entered by crossing the vestibule. Coquart understood well the decoration of this hall, placing the beautiful collection of antique casts in striking relief. It is but another evidence of the remarkable suppleness of the genius of this architect of the great hall of the Court of Cessation, who knew how to retain the noble and the beautiful in the midst of the utmost splendour of decoration. This quality of eminent suppleness again declares itself at the cemetery of Père la Chaise in the tomb of the monument to Generals Lacomte and Clement Thomas, which exhibits great thought while discovering an original disposition of styles. It is revealed with grace and distinction at the *Ecole des Beaux Arts* in the monument to Regnault, and finally in the great glass hall in the Court of Casts, where he has held himself under such admirable restraint, making of his architecture a frame,—but what a frame! designed to place boldly in evidence these pages chosen from the antique, whose profound study is always the first foundation of all artistic education. Unlike the works of certain celebrated contemporaries those of Coquart do not grow old but retain all the freshness and brilliancy of the day when they were produced, of which the examples cited at *l'Ecole des Beaux Arts* give ample proof.

At the top of the double stairway conducting to the library, is a *promenoir* copied from the *loges du Vatican* which commands admiration even after one is familiar with the original.

There the figures of Raphael are crumbling in pieces, while the arabesques seem to have been scratched with a knife. Here, however, the faithful disciples of the master, after ten years of patient labor have reproduced them anew, entire and in good taste. Garlands of grapes, oranges, squash and figs, in varied hues, opening or falling from the stalk, descend the length of the walls in harmonious concert. In the centre of each arcade large black medallions in relief against small red squares contrast happily with the diminutive arabesques and delicate blossoms which escape from them. The fruits display that juicy richness and exalted genus fitting a festival of the Renaissance. The fifty-two frescoes of

the ceiling testify the abundance, the surety of taste and hand, the inbred art, decorative and spontaneous, not at all a work of vanity but an instrument of pleasure which by making the masses subordinate to the *ensemble* gives the finishing stroke to architecture. A more truly beautiful mental picture cannot be carried away than this calm and healthy art which possessed the strong and simple souls of bygone days.

The hemicycle of Paul Delaroche is found in descending the stairways, always in the same body of buildings, and crossing the glass court of Casts. This amphitheatre of somewhat limited dimensions is in a sense a hall of honor serving for the distribution of high awards, for official solemnities and for the general courses upon the history of art, archeology, esthetics and literature. A political discourse on an



electoral campaign or a conference on alimentary products would be imagined with difficulty in a place whose purpose is so eloquently indicated by this grand mural painting. In the middle and at the back of the fresco are seated the three judges of art, Phidias, Ictinus, Apelle. A little below to the right and the left are four female figures, which symbolize the four great periods of art, namely: The art of Greece, Rome, the Middle Ages and the Renaissance.

It may be mentioned in passing, that the beautiful blond figure which represents Gothic art, is none other than Madame Delaroche, daughter of the painter Vernet.

In the foreground the Renowned under the designation of *l'Areopage*, distribute the victors' crowns.

The series of paintings is enclosed between a painting by Poussin forming the right extremity of the hemicycle from the spectator's point of view, and

one by Veronese forming the left extremity. This splendid fresco is the *chef d'œuvre* of Delaroche. Poor Delaroche! He who so carefully concealed his productions, wishing to preserve them from the gaze of the crowd, murmuring, "Oh, I was not created for brush, canvas and colors. I was destined for politics and diplomacy. Long live Talleyrand and Metternich!"

An interesting canvas by Ingres "Romulus victorious over Acron," hangs back of the platform.

There remain many other places to explore at *l'Ecole des Beaux Arts*, for example the *Cour des Loges*, at the left of the library, where the young artists, architects, painters, sculptors and engravers competing for the *Prix de Rome*, are confined during one hundred and ten days, for the production of their work.

The former residence of the Princess of Chimay having the principal entrance on the quay Malaquais has since, a few years only, been appropriated for a museum, studios, gallery, etc., and all this little world, or rather this great and unaccustomed world of statues, has not yet had time to make its acquaintance, so that a breath of suspicion seems to rest in the air.

If to these are added the museums of collections, the numerous amphitheatres, studies, studios, special libraries, etc., etc., a certain idea may be formed of the visible side of *l'Ecole Nationale des Beaux Arts*.

Within this marvellous frame is grouped all of past ages of a nature to penetrate the spirit of art, in familiarizing us with its master-pieces. Nothing useless, nothing showy, nothing to provoke the mercantile spirit. On the contrary, everything is chosen with extreme care by distinguished experts whose sole preoccupation is to develop the culture of the young artists, to form their judgment and their tastes. *l'Ecole des Beaux Arts* is under the patronage of shadows which hover everywhere within its precincts, Phidias, Ictinas, Apelles, Michael Angelo, Raphaël, as well as Jean Goujon, Philibert de l'Orme, Puget and Poussin and hosts of others. It is under this high protection that the students undergo the first ordeal of transformation which makes them receptive of the elevated ideas of art and it is the influence of this wonderful environment which aids the masters in imparting not only the letter but the spirit of things, the eternal spirit, transmissible in every country and at all times, the

spirit which radiates from all things lovely. Here also are taught the simple rules which govern all esthetics: truth, unity, expression, and honesty of adaptation.

The instructing staff is composed from the most distinguished masters in the arts, letters and sciences, each having had a career and given proofs of marked ability. Admissions are made by competition alone, the number at each session being limited in advance, so that it is easy to understand the emulation and enthusiasm which exists at *l'Ecole des Beaux Arts*. Moreover, everything possible is done to facilitate education; assistance by the State, travelling scholarships, foreign sojourn in Italy, Greece, Egypt and Spain, numerous endowments by the *Academie des Beaux Arts*, as well as from private sources pave the way to the higher education of talented young men of limited means, during the long years exacted for the different courses of study.

Although in a certain sense, art is in itself aristocratic, no distinction of birth or position is permitted at *l'Ecole*. Everything is liberal and democratic. Its inestimable privileges, too, are extended to students of foreign countries, even to participation by the most distinguished in its endowments. Its encouragements are perhaps more numerous for architects than for other artists by reason of the double education exacted; the solid general education previous to admissions, then the entrance achieved, the development at one and the same time of the artist and the man of science,—the rôle of the architect being singularly complex, which requires many years at *l'Ecole*.

Volumes could be written upon this grand *l'Ecole des Beaux Arts*, the cherished school of France, the source indeed of its aspirations. It exerts, too, a universal influence. It has legions of admirers in all countries for the simple reason that its teaching is on the broadest lines, personality is freely developed, eternal principles are evolved from its works, which extends beyond the frontiers and pass current in all countries.

Like everything really great, however, *l'Ecole des Beaux Arts* sometimes excites small jealousies and is even attacked, but its principle is never to reply, for its detractors are too often proved to be its disgruntled or unsuccessful artists, or those incapable of penetrating and understanding its elevated principles.

A Legend of Lorette.



THE little house just over there with the steep roof that come almost to the ground, it is that of Pierre Lacroux. It was last Noël that the Child came to him. All of the summer old Annette had not been well. She cough and it is hard for her to go up to the little église. The winter came early that year. The fur of the foxes was thick and the otter's coats showed white even in the early November. She got worse and at last she have to go to bed. Pierre he work round but it is ver' hard an' he get much discouraged. Le curé he come and set by Mère Annette and he talk of le bon Dieu and read from the Missal but she get no better. And Pierre he get more down in the heart—and Noël coming. Surely no one should be sad at Noël! Why he first see Annette on a Noël eve a—cinqant deux winter ago at Jean la Franch's dance in St. Étienne. All should be glad for to welcome the Child; and here all was so weary. I saw him some cinq days, or week perhaps, before Noël and his eyes shone and his face was all light and he say, "I have seen Him. Last night he came all quiet and light—and he say to go offer to St. Anne and that will cure Annette. So today I will start." But the way it was all cover with snow and St. Anne was thirty, forty mile down to the big river. But he would go. He start all alone and he no fear, for he say, the Child told him to go—He would take care of him. When he was young man he had save from the logging seven, eight louis d' or for the last; and now he go to give it to St. Anne. He walk along and now and then the boys give him ride. As he get just near St. Anne he meet a young man all pale and out of breath, and Pierre ask him what for he run. Somehow Pierre he so mild that the boy tell him all like he been a curé—how at Jaque Lasalle's break-up he drink good deal and he get mad at Joël Cyr. They had fight. He loose his head and he stab him—maybe kill him. Le bon Dieu know he did not mean it. And now he run, for if they catch him they will kill him. And he must get across the big river before night comes. In the States, perhaps, he would find work, and have masses sung for Joël Cyr. Old Pierre he thought and then he take out the little bag with the louis and give him and tell him to go and try to do better: and if any come after he will

send them on wrong. Le pauvre young man kneel down in the snow and Pierre he bless him and then he walk on slow to St. Anne de Beau Pré. But will she hear him with no offering. Jaque Lasalle and the men did come but he send them to Duquesne. And after they were gone he ver' sad for sure the good St. Anne would not listen now that he had no offering to give, and a fresh sin on his soul: Still he went on. Toward evening—the eve of the blessed Noël—he reach the church. And he went in with the happy crowd. But he was ver' sad and he pray and pray. He hear the calm voice of the priest and then he hear them chant the Magnificat. Then the little bell far off amid the green and the little candle lights rings in the joyous Noël and the boys sing "Adeste Fideles" and somehow he was not so sad. And was that not the real Child up there—just above the manger? And did he not smile at him. Surely the St. Anne would forget the words said to save the poor boy. And it was so, for when he got back to the cottage Mother Annette was waiting to greet him.

Hockey Team.

An attempt is being made to form another Hockey team this year. Last year the failure of the winter to materialize gave the team no chance to show its abilities. This year let us hope that there will be more cold weather.

Only a few men came to the meeting, but there were enough from which to develop a team, so it was decided to go ahead. The team is planning to try to get the land back of the Pierce Building for a practice field and have it flooded. It is unknown to what an extent these plans will be carried out, but from the expressed hope of the President to turn this land into an athletic field, it seems probable that the hockey team has a future. F. F. H. Smith, '02, was elected captain, and H. A. Stiles, '03, manager of the team.

"Awful crush over there on Chapel Street."

"What's the trouble?"

"Just a steam roller going up the street."
—*Yale Record*.

Basket Ball.

Technology is following the lead of other colleges and universities, preparations being made last week for the formation of a basket ball team. The matter was first brought before President Pritchett for consideration and he stated that if a sufficient number of men interested in the game could be found, he would give the team his support.

At the meeting held in Room 11, thirty men were present and enough more had stated their intention of trying for the team to raise the number to nearly fifty. This was considerably more than the limit set by Dr. Pritchett. With this showing, an organization was at once formed and John F. Pell, '03, of Newark, N. J., was elected temporary captain, with H. F. Peaslee, '03, of Plaistow, N. H., manager. The team has already started in practising at the gym.

It will be strange if out of this number of men five cannot be picked who will be able to successfully represent Tech in meetings with other colleges. It will be a novelty this year, but many of the candidates have played on Y. M. C. A. teams, and so have had valuable experience.

Manager Peaslee has been granted the free use of the Normal School Gymnasium and is endeavoring to secure a good coach for the team. Eighteen men practiced last Friday and many more have promised to come out this week. There is excellent material at the Institute and the men hope to make a good showing in the games to be played next term. Manager Peaslee will at first schedule games with Y. M. C. A. teams, but after the team is in shape, he expects to arrange matches with Columbia, Yale, Amherst, Dartmouth, Williams, and other colleges.

Election of Foot Ball Captain.

At a meeting of the Foot Ball Team held last Friday, H. K. Hooker, 1902, was unanimously elected captain for next season.

Hooker lives at Wellesley Hills, and before entering Technology played on the Maugus Athletic Club Team of that place for three years. In his Freshman and Sophomore years he played on his class team, and when he tried for the Varsity this year was immediately given a place. Right end is Hooker's regular position, but when Maxson was unable to play, Hooker filled the position of quarterback creditably, and ran the team well. He tackles hard, gets down the field well on punts and always plays a sure, steady game. Hooker has the confidence of every man on the team, and under his captaincy Technology should have a successful season in 1901.

Pan-American Sports.

The President of the Pan-American Exposition recently appointed a Committee on Sports, as follows: Jesse C. Dann, Chairman, Dr. Charles Cary, J. McC. Mitchell, John B. Olmsted, Charles M. Ransom, Seward A. Simons, Wm. Burnet Wright, Jr.

Soon after its appointment the Committee invited the following named gentlemen to act as members of an Advisory Committee on Amateur Sports: Hon. Theodore Roosevelt, Walter Camp, C. C. Cuyler, C. S. Hyman (Canada), C. H. Sherrill, A. A. Stagg, Benjamin Ide Wheeler, Casper Whitney. The appointment of this Advisory Committee emphasizes the desire of the Committee to have all amateur competitions occupy the highest possible plane.

The Stadium, with a seating capacity of 12,000 is beautiful in design and promises to be one of the most successful architectural creations of the Exposition. It will surround a quarter-mile track with ground area ample for the requirements of all the events proposed.

As to the nature of the athletic events planned, it may be said that amateur sports of all kinds will be encouraged as representing the most desirable of athletic competitions,

and the members of the Committee on Sports, being college graduates, particularly wish to make a special feature of College sports. In the management of Inter-Collegiate events, it is the desire of the Committee that the various College Associations be invited to undertake as far as possible the arrangement of the necessary details connected therewith.

Although amateur sports will comprise a large part of the programme, it is proposed to have such a number of professional events as will allow visitors an opportunity to witness the athletic skill of the best professionals. The character of prizes that will be offered has not yet been definitely determined upon, but assurance may be given that prizes will be awarded of value as lasting souvenirs of athletic success at the Exposition.

It is proposed to arrange a number of college baseball and football games, and it is especially desired by the Committee that the Eastern Inter-Collegiate (I. A. A. A.) Track Meeting be held in Buffalo next year.

An ideal programme might be to hold in the Stadium the Eastern Inter-Collegiate Meeting, then the Western Inter-Collegiate Meeting; these to be followed by a Pan-American Meeting open to competitors in the two previous meetings and to representatives of other Inter-Collegiate Associations.

Other Inter-Collegiate events have been considered, such as la crosse, cross country running with start and finish in the Stadium, etc.

The Committee on Sports hopes that the Exposition may have a full college representation. It is proposed to hold many other sports in the Stadium, the A. A. U. Championship, tennis, la crosse, cycling, association football, water sports, trap and target shooting, etc.

All communication should be sent to Jesse C. Dann, Chairman, 433 Ellicott Square, Buffalo, N. Y.



'82. George L. Heins, IV., has been appointed State Architect of New York.

'84. H. F. Baldwin, II., is now chief engineer of the Chicago and Alton Railway, Monadnock Building, Chicago.

'85. George F. Steele, VI., is second in control of one of the big divisions of the General Electric Company at Boston. Since he left Tech, Mr. Steele has earned a success due to his practical business methods, and his capabilities have been thoroughly appreciated.

'89. Alfred W. French, I., is president of the French Oil Mill Machinery Company, Piqua, Ohio.

'92. Francis Walker, IX., has been appointed Professor of Political and Social Science at Adelbert College, Cleveland.

'94. Clarence D. Pollock, I., and George A. Taber, I., are assistant engineers with the New York Rapid Transit Company.

'96. Hermann V. Von Holst, IV., is head draughtsman with Shepley, Rutan, and Coolidge, Chicago.

'97. Charles L. Hammond, I., is with the Civil Engineer Department of Yards and Docks at the Portsmouth Navy Yard.

'98. H. L. Coburn, II., has been with Lockwood, Green and Company, Boston, for some months. He is designing steam-power plants for cotton mills.

'99. Samuel B. Robertson, I., is with the Engineer of Maintenance of Way, Pittsburg Division of the Pittsburg, Cincinnati, Chicago & St. Louis Railway.

'00. Ingersoll Bowditch, I., is rodman for the Ludlow Manufacturing Company, Ludlow, Mass.



THE LOUNGER has always been of the opinion that it was customary to look upon the Co-eds at Tech in the light of, well,—not exactly necessary adjuncts, but in the light of recent events he has been led to believe that his ideas are erroneous and that the co-educational faction occupies an elevated place in the student ideals. Take for example a hypothetical case, as THE LOUNGER does not wish to show up particular idiosyncrasies of individuals too prominently. Suppose, then, that a certain Sophomore, knowing this to be his last year in the realms of science, was suddenly seized with an ambition to capture a "T." Imagine also that this wily Soph. gathers his particular chums, and using them for party whips, drives into a room an assemblage of his satellites for the obvious reasons of forming—let us say—a basket-ball team.

Then the enterprising Sophomore was himself elected to a high position and caused the motion to be made to petition the Advisory Council for T's, before even a team had been organized. Suppose that another student, well known for his tender leanings in the direction of the fair sex, had arisen, and, in a touchingly eloquent oration, which brought out in the most practical manner the obstructions standing in the way of the Co-ed's obtaining T's, had dashed to the ground the hopes of the Sophomore chairman by moving that the Co-eds should be allowed to try for the team. The chairman, though his heart was stirred to its depths by the powerful speech, and although the students present could hardly restrain their nervousness, tried in every way to block this motion, but the meeting would not adjourn; it was of no avail, and when the question was put, the tremendously enthusiastic vote carried such determination in its note, that it even caused the Secretary to come trotting in with a request from the Corporation, then meeting in the President's office, that a *standing* vote should be taken. THE LOUNGER has tried to imagine how the competition for places on the team could be satisfactorily carried on, and has finally reached the conclusion that a combination of such excellent material as Tech men and Tech Co-eds would bring about a team playing in such harmony that nothing could withstand it.

It is difficult to preserve equanimity under all occasions, and THE LOUNGER is one of those to whom the sight of the venerable board coverings placed on the steps of Rogers is as impressive as it is pathetic. It is, however, some consolation that the historic invitation offered by the authorities has been kindly accepted by Nature who promptly returned courtesies with a slight snow-fall the day after the coverings were laid down. It was a microscopic snowfall, but enough, nevertheless, to prove the value of the coverings as a weather register. Winter is now officially inaugurated and all unfinished pursuits such as Fall Tennis Tournaments will now go into winter quarters to await resurrection next spring. It is sad to think that these ancient coverings must herald such unpleasant phenomena as snow storms and semi-annual examinations. But this season has its consolations, and THE LOUNGER must admit that a week's vacation at this time of the year is a fact exuberant enough to make even the Bursar feel sentimentally inclined. And when THE LOUNGER comes back to sit again on the Natural History Building steps with the Junior Class in accordance with the custom which has become fixed, it will be with a better appreciation of winter and of the old board-coverings then he has so far had.



THE LOUNGER's conservative tastes received a rude shock on Thursday last when he was so bold as to open a TECH. THE LOUNGER has always thought, and, whether justified or not, it has been a sweet pipe dream, that his small contribution of two columns per, was in a class of its own and beyond the ordinary cheap Freshman literature with which the rest of the paper was filled up. If THE LOUNGER out of the sadness of his heart uses expressions derogatory to the production of his fellow editors, he hopes the great provocation may serve as an excuse, but when he is rudely taken from his proper position and transferred, without so much as "By your leave," to a place opposite locals and alumni notes, he sees nothing remaining for him to do but follow the example of his pictorial representative and turn his back on them.



Oh, woe! Oh, woe! that THE LOUNGER heeded not that adage, "Do not count your chickens, etc.," and, reckoning without his host, broke forth in exuberant jubilation and thanksgiving over the fact that he would not have to buy any more books until after Christmas. He takes it all back for he forgot about Hal, Jr., and his notes on Theoretical Electricity and Professor Pear's most extended treatise on The Mode of Minimum Equilateral Rectangular Parallelograms. The only thing he is thankful about is that he did not learn the great calamity which was to befall him in time to spoil his Thanksgiving dinner. Such is life!

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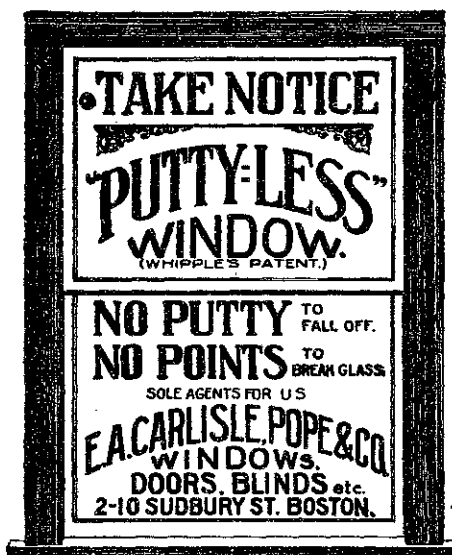
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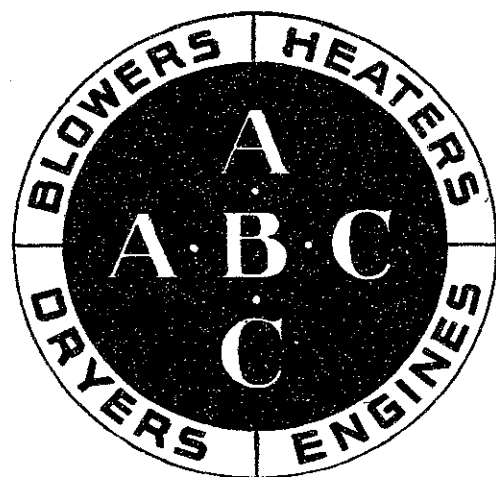
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Week Commencing December 17, 1900.

NOTE.—Christmas matinees will be given at all the theatres.

Hollis Street Theatre.—Louis Mann and Clara Lipman will continue in "All on Account of Eliza," for the rest of this week. Next week Nat Goodwin and Maxine Elliott will present Esmond's most successful comedy, "When We Were Twenty-one." A warm welcome awaits them for this is their first appearance for almost two years.

Colonial Theatre.—"Ben Hur" opens at this new theatre tonight. Its success is assured as the advance sale of seats has been phenomenal. The play is so well known after its famous New York engagement that nothing need be said about it.

Tremont Theatre.—Mr. E. S. Willard will give the following this week: Thursday and Saturday

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Columbia Theatre.—On Saturday evening of this week Manager Chamberlyn will present Barnet's great extravaganza success, "Miladi and the Muskeeter." A fine chorus, good scenes, and many specialties are promised. The run will continue for several weeks.

Castle Square Theatre.—"The Great Ruby" will be given for the last time next week. The play has become very popular in Boston and the Castle Square Company have certainly done it full justice. The scenes are superb. The next attraction is "A Young Wife."

Boston Theatre.—This is the last week of "Quo Vadis." Next week the "Belle of Bohemia" will be given. The company includes Sam and Dick Bernard.

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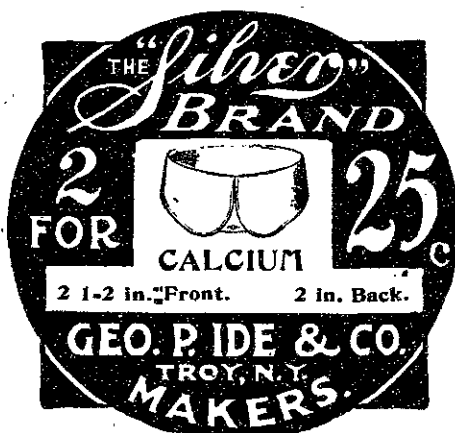


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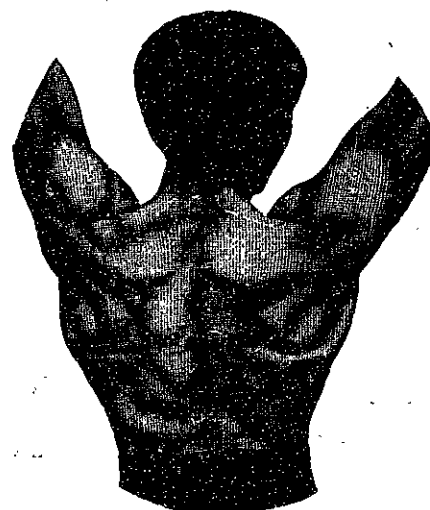
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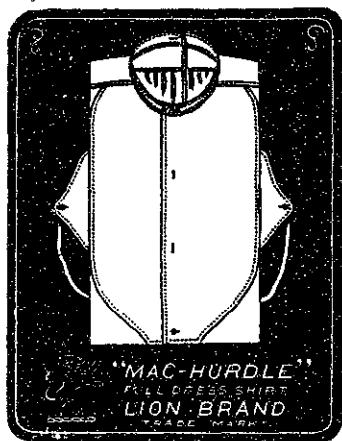
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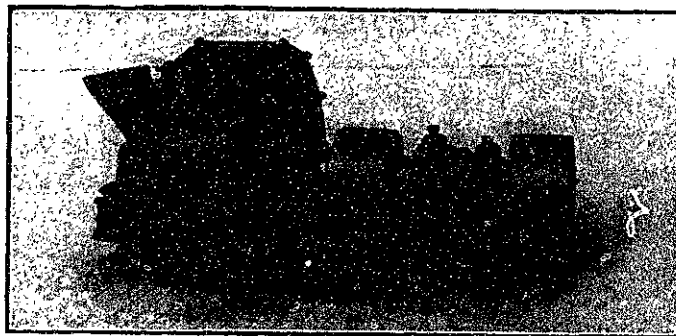
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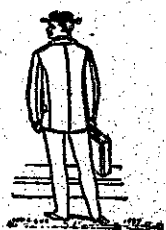
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